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On the cover: photo: SARAH MCCOLGAN; styling: ROSE GARCIA; hair: SEUJ at The Wall Group; makeup: MATHEW NIGARA for Nars; manicure: JULIE KANDALEC at ba-reps.com; location: FAST ASHLEY'S; Tripp NYC bodysuit, Raphael Young shoes.



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BURLESQUE: Strip Strip Hooray!

DITA VON TESE

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LOS ANGELES

MAY 11 - 12

HOUSE OF BLUES

SAN DIEGO

MAY 14 - 15

HOUSE OF BLUES

LAS VEGAS

MAY 17, 18, 19

HOUSE OF BLUES

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ALADDIN THEATER

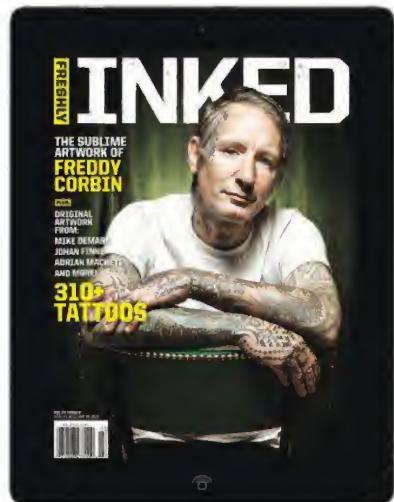
ORANGE COUNTY

MAY 30 - 31

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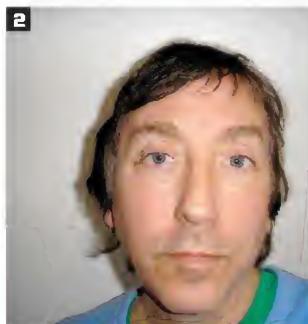
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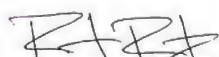
ink well

While listening to *The Tony Kornheiser Show*, I heard *Washington Post* TV critic Lisa de Moraes make this salient point: "The big problem with the Emmys and the Oscars is that the only entertainment they provide is what dresses are being worn—and that's it." Most fashion comes and goes, a starlet can slip on a Vivienne Westwood dress one day and an Alexander McQueen gown the next, but once they put on a piece by Kat Von D or Scott Campbell they wear it for life. So for our annual Hollywood Issue, we profile stars of the stage and screen and ask whose work they are wearing.

While accompanying Danny Trejo to an animal rescue function, Gil Macias (1, right, with his tattoo artist Paul Timman) learned about the origins of the tough guy's tattoos. We also learned about the ink on a behind-the-scenes man: director Gorman Bechard, who shows Peter Gerstenzang (2) his menagerie of muses—from Alfred Hitchcock to SpongeBob SquarePants. Adam Ewing (3) snapped Perry of *Extreme Couponing* and her bounty of tattoos (not her trove of SpaghettiOs), while Dove Shore (4) captured the pizzazz of ska stalwart cum late night show announcer for *Jimmy Kimmel Live!* Dicky Barrett.

After writer Willie G. (5) was tattooed by Lea Vendetta on *Ink Master* we thought it only natural for the two to get together for her Inked Girl profile, but instead of him sitting for her tattoo, she sat for his interview questions. For more from the tattooed TV realm, Lani Lee (6) shot Lacy Soto, the shop girl at *LA Ink*'s High Voltage, while Nick Fierro (7) caught up with our icon Chris Garver, who has shunned the spotlight and cameras after *Miami Ink*. And our cover girl, Maggie Q, who plays the sultry spy Nikita, was shot by photographer Sarah McColgan (8).

I'm picturing it right now: Maggie Q is gliding down the red carpet when Giuliana Rancic—I mean, whoever the reporter doing the red carpet show is—approaches Maggie with a microphone to ask, "Who are you wearing?" Maggie replies "Charlie Roberts."



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COPYWRONG

"Who Owns Your Tattoo?" [March 2012] was a great piece on the rights of artists and clients. But I'm curious about taking the discussion a step further. What about when people tattoo copyrighted logos or mascots? I have seen plenty of beer company logos, car company emblems, and pro sports team logos as tattoos. How does this figure into the equation of ownership, and what happens when a company decides they don't want someone wearing their copyrighted image? Follow-up piece, please!

Dave Dorfman

Seattle, WA

Editor's note: Not a bad idea, Dave. In the meantime, it is our opinion that companies would like to have the free advertising. In fact, we'll give a free subscription to the first person to send us a photo of their INKED tattoo.

LOVE BIRD

Wow, Chris "Birdman" Andersen is one awesome motherfucker—dope interview, INKED! His tattoos are as amazingly vibrant and colorful as his personality. I couldn't help but be captured by this man's incredible pictures and story. Life can be a bit messy, but there is always a great story to be told and an even greater lesson to be learned. I just want to get tatted and go hog hunting right alongside him. Keep spreading your wings, Birdman!

Joy Lisa

Bronx, NY

YOUNG BLOOD

Thank you for publishing such a rad magazine! Your articles and photos are strikingly different; as a 15-year-old girl living in a house full of women, I grew up around magazines like *People*, *Vanity Fair*, and *Cosmopolitan*, and seeing the bizarre and oddly beauti-

facebook

INKED GIRL: SEVENTY ARNIOTIS

ROB MARQUES I. Love. Her.

SUSY FLYNN Total in Love with the artwork and a little jealous....

BIRDMAN

DAN BABYCHAM CHAMBERLAIN Birdman's the shit, nice artwork and a sick basketball player to watch play.
ALEN DURANOVIC Birdman got the best ink in the NBA.

TYGA

LOUISE FIELD, ALLY SPARHAM This is a different type of sick.

MACHINE GUN KELLY

JEFF WATSON Lace tha Fuck Up!
BRUCE R. HILL I'm an old guy (rock n roll generation). All I can say is it's good to hear someone who's not manufactured by the Machine.



READER OF THE MONTH

ANGELA ORTIZ
AUSTIN, TX

Want to be a Reader of the Month?
E-mail photos to inkedgirl@inkedmag.com

an inspiration not only to me, but to the thousands who read your magazine.

Jesse Harrison
Nuevo, CA

I want to be a tattoo artist, my parents say, "No, no, no." But ink is in my blood. I picked up INKED about a month ago, and now I read every one I can get my hands on from cover to cover. I'm learning so much and I'm grateful for a magazine that, as a beginner, I don't get totally lost in. Thank you for helping me to accomplish my dream.

Leia Klinger
Saint Louis, MO



WRITE US. Got something to say? Send all praise, notes of complaint, story suggestions, and other comments to letters@inkedmag.com. All submissions should include the writer's name and address. Letters may be edited for clarity, length, and content. Also join the party at facebook.com/inkedmag.

MY FIRST INK

Name: Michaeline Singer

Occupation: Makeup artist

Hometown: Chicago

I got my first tattoo a day after my 18th birthday at Revolution Tattoo in Chicago. It's an anchor on my foot that I got to signify I will always be anchored in my faith, no matter where life takes me. Although my mom was mortified by the idea that I wanted tattoos, she said it was very well done and approved of my reason for it. My friends all knew it was just the beginning of what was to come—tattoo-wise, at least. My faith is very important to me; I'd rather be someone who wears her faith on her skin than someone who shoves it down everyone's throat. That way, if people are interested in asking questions, they can. If not, they can still appreciate the art.

PHOTO BY GREG MANIS

STYLIST: BETHANY WOLOSKY; MAKEUP: ROBERT REYES USING MAC; HAIR: DANAE WORTHING; JACKET, THE BLONDE LOCKS; BRIEFS, AMERICAN APPAREL





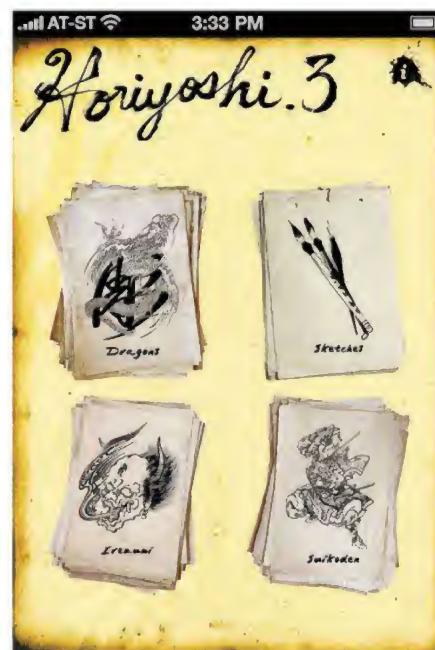
SEALED WITH A KISS

James Durbin, who was too rock 'n' roll for the *American Idol* season 10 voters, has been busy since his last encounter with Seacrest. Durbin cut a debut album, *Memories of a Beautiful Disaster*; was nominated as one of *Revolver's* Golden Gods; got hitched; and had his wife's lips with the phrase "Love of My Life" tattooed on his neck.



EYEING THE TATTOOED CROWD

Makeup conglomerate Maybelline has commanded the word *tattoo* to describe their new eye shadow, Maybelline Eye Studio Color Tattoo 24HR Shadow, which apparently has the vibrancy and tenacity of ink and the (semi-) permanence of a tattoo. To further emphasize the fact that they're catering to a slightly edgier crowd—or those who want to appear as such—the shade names are appropriately rebellious: Audacious Asphalt, Pomegranate Punk, and Tough as Taupe.



TAPTOOS

The old master can learn new technology: Horiyoshi III has launched two apps in the Apple Store. The \$4.99 Horiyoshi 3 1.0 app is a collection of the legend's work, photos, and drawings (some previously unpublished), which you can search through and share. His other app, 100 Demons 1.0, costs \$9.99 (that's less than 10 cents per demon), and is an e-version of his book *100 Demons of Horiyoshi III*.



ABOUT 70% OF TATTOOED MILLENNIALS (AGE 18-29) GOT THEIR TATTOOS IN EASY-TO-COVER-UP PLACES.



ART SHOW JULY 21ST 2012

ARTWORK BY NORM & FATE



JACK RUDY - ROBERT ATKINSON - GRANT COBB - MYKE CHAMBERS - PAOLO ACUNA - NIKKO HURTADO - RYAN SMITH - FREDDY NEGRETE - ERIC Q

KEVIN LLEWELLYN - TIM SHELTON - BOB ROBERTS - DAVER - RATTY MATTY - MARC JACKSON - JIM SYLVIA - JUILAN ZEFF - CHUEY QUINTANAR

FLAKS - AMBER CARR - SHANNON BROOKE - COREY MILLER - RAY VARGAS - CATE RANGEL - GUSTAVO RIMADA - JEFF PAGE - MATT HURTADO

BIG GUS - ALAN PADILLA - VICKY MORGAN - TYSON MCADOO - CARLOS ROJAS - EDGAR HOIL - CHRIS YVON - SHAWN BARBER - BOOG - NORM

SINHEAD ROB - CARLOS TORRES - STEVE SOTO - KYLE CROWELL - BOB TYRRELL - SARAH RAY - BIG SLEEPS - STEVEN DAILY - JUSTIN WARM

NATE BANUELOS - CHANTEAL MENARD - ALEXIS VAATETE - MAX DOLBERG - IVANO NATALE - WHITNEY LENNOX - CHRISTIAN NGUYEN

HENRY LEWIS - GUNNAR - ISAIAH NEGRETE - FRANCO VESCOVI - LATISHA WOOD - RICK WALTERS - CARLOS MACEDO - ROB ULLOM

ROMAN ABREGO - OPIE ORTIZ - JOHNNY QUINTANA - ROB STRUVEN - CHARLIE ROBERT - KEVIN NOCERINO AND MORE...



THAT'S THE SPIRIT

Are you there, vodka? Because I can't taste you in my drink.

Flavored vodkas are the new rage—but then again, doesn't vodka itself have a flavor? Amateur drinkers believe it's tasteless, but when's the last time someone with a palate ordered a vodka drink without specifying a brand? (Bloody Marys don't count; tomato juice, hot sauce, and horseradish overpower everything, and most people who drink Bloody Marys are too hung over to think.) The clear spirit may have a cleaner taste than, say, whiskey, but there are subtleties that you can pick out in a blind taste test between Popov and Ketel One. That said, the overall profile of vodka is neutral, and the mouth feel of the elixir has less burn than most alcohols, which makes it popular in the same way

that pop music is agreeable to the masses. In fact, according to a recent Harris Poll, 41 percent of all adult Americans drink vodka.

Let's make a clear distinction: If you drink "vodka crans" you aren't a vodka drinker; you are a spiked-cranberry-cocktail drinker. If you are a spiked-cranberry-cocktail drinker and you're pouring high-end sauce into your Ocean Spray, well, that's between you and your accountant. If you quaff martinis, savor "vodka sodas," or belt it on its own, then you are a vodka drinker. You can thank the cranberry juice drinkers for spending their money and opening up the market to new and interesting tastes. —Robert McCormick

COCKTAIL CONVERSATION

A chat with **Chelsey Dunkel**, mixologist and managing partner of Bounce Sporting Club in New York City.

What's Bounce like? It's like the Nordstrom of sports bars, a little something for everyone—food that could never be deemed bar food, vintage sports-inspired posh decor, a full beverage program, 30 flat screens, celebrity DJs, and an energy-driving staff.

Ah, a sports bar. So it's like a men's club? Despite my faux hawk, I am far from a tomboy. It's a sports bar where I can strap on a pair of stilettos and bounce around to a DJ while watching the game.

Is it a Yankees or Mets bar? Still waiting to find out. We opened in September of last year, when the Mets didn't make it very long and the Yankees left the big screens shortly thereafter.

How does your clientele react to your tattoos? I always wondered what it would be like to be a girl who men could never look in the eyes! You would be surprised how many college mascots on shoulders and butterflies on ankles people show me after checking out my ink. I am consumed with anticipation every time I see the blazers come off and the cuff links unfastened. A tattooed guy in a suit is no longer—at least in the generations that crowd the club—an oxymoron.

TITO'S HANDMADE VODKA

A man named Tito Beveridge (yep, seriously) makes his own small batch vodka in Austin, TX. As a straight vodka, Tito's has no equal. It has smooth hints of corn and pepper and announces its presence by slowly warming your tongue.



ABSOLUT BERRI ACAI

The old guard will poo-poo flavored vodkas, but those are the same folk who remember when a vodka shot cost a buffalo nickel. Absolut's Berri Açaí adds subtle notes of açai, blueberry, and pomegranate, without masking vodka's unique flavor profile.



UV 103

Most vodkas are 40 percent alcohol (80 proof), but the stuff inside UV's murdered-out black bottle is 51.5 percent (103 proof). Blackout in a bottle? Not if you drink responsibly—and even though it is high octane, it's not rocket fuel; it tastes like vodka.



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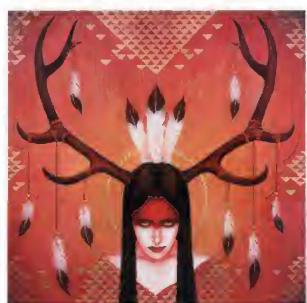
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Clockwise from top left:
Sylvia Ji, *Lilac Lily, Black Elk, Green Mantilla, Violet Rose*.



JI WIZ

Sylvia Ji combines bright colors with dark beauty.

Sylvia Ji surrounds herself with a cast of beautifully tormented women: *La Belle Papillonne*, *Tudor Rose*, *Green Mantilla*, *Lilac Lily*, and *Calendula* to name a few. Born and raised in the Bay Area and currently based in L.A., Ji does acrylic paintings—delicately brushed onto wood panels—that incorporate the Chicano influence of San Francisco's Mission District, monochromatic hues, Native American imagery, and Victorian-era costuming.

At just 30, she has already seen her work grace skateboard decks, snowboards, the side of teacups, a guitar pedal, wine bottle labels, pillows, chairs, and even the skin of adoring fans. "It's very flattering that someone would want my artwork on their body permanently," the graduate of Academy of Art University admits. "I just hope that the person chooses a cool artist to do the artwork justice."

Most of Ji's ink was done by friend, fellow painter, and tattooist Henry Lewis. She estimates her tattoo count to be about 10 and says most of them are small, except for a blue rose on the side of her right rib cage.

Influenced by Austrian symbolist painter Gustav Klimt and the "beauty and elegance" of Czech art nouveau artist Alphonse Mucha, Ji considers herself a lover of travel and lifelong student of international culture and art. A big inspiration in her work is a combination of the Mexican and Catholic motifs throughout her hometown's Mission District—historic, ornate churches, authentic cantinas, and Day of the Dead celebrations. Her most well-known work is her "Dia de Los Muertos" series, Chicano-style portraits of tormented, delicately beautiful women with skulls painted on their faces. —Kara Pound

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WHAT SORCERY IS THIS?

The Clump-O-Lump family of stuffed animals—squid, bee, tiger, bird, shark, and frog (\$25 each, knockknockstuff.com)—have interchangeable parts that zip together, so you can play God and rewrite evolution.



SEA BED

There's nothing like dropping anchor at home. After you pull into port, collapse into the Peruvian hand-loomed Anchor Pillow (\$110, jonathanadler.com).

WRITE MIND

The problem with conventional chalkboards is that they aren't shaped like skulls. Well, it's a problem no more with this (\$42, etsy.com/shop/iamhome).



OSSUM!

While couples bicker over shades of gray at the paint store, you can transform your pad into an ossuary with Graham & Brown's Skulls Wallpaper (\$155 per roll, 2modern.com).





SLOPPY SECOND BEDROOM

There is no better way to deter your party guests from copulating in your home than Steve Lambert's prints (\$60, 20x200.com).



TRUTH IN ADVERTISING

The Chubby & Tattooed & Bearded & Awesome T-shirt (\$25, dptd.com) says it all. It comes in sizes small to 5XL. Small?



THE SILENCER

You can use this Tape Gun (about \$10, find-me-a-gift.co.uk) to adhere things to things or to shut up your coworkers.



SKATE, UBU, & SKATE

SkateDogStudios Pet Feeders (\$100, skatedogstudios.com) are the only dog bowls you won't mind your mutt pushing around.



DEATH BED

Nine out of 10 women you bring home will run once they see your zombie bedspread by Christie Melissa (etsy.com/shop/christiemelissa), but the one that stays...

INK ON THE STREET

SUBJECT: Julian Drabik

SPOTTED: Union Square, NYC

WHERE HE GETS INKED: "I go to Daredevil Tattoo and Fun City Tattoo in New York City. Mina Aoki is a very talented artist and a close childhood friend of mine. My favorite tattoo would have to be the traditional sailor girl leaning on a ship's wheel. Honestly, this tattoo has no meaning to me other than the fact that it was done by Mina. When I wear long-sleeve shirts or dress shirts I'll roll up the sleeves to give a little preview of my tattoos."

WHAT HE'S WEARING: Blood Is the New Black Old Soul by Brendan Donnelly T-shirt (\$46, bloodisthenewblack.com)

BRAND BACKSTORY: Designer Mitra Khayyam founded Blood Is the New Black in 2004 to feature sharp artists' messages on soft T-shirts. BITNB is known for its maxims about everything from love, death, sex, and money to politics, nature, God, and even the extinction of dinosaurs. The shirts are slick as hell and come in a range of colors, including the inevitable black, which is like fashion-*Inception*.

WHAT ELSE HE'S WEARING: Standard cloth shirt; Levi's jeans; Dr. Martens boots; JanSport backpack; vintage hat.





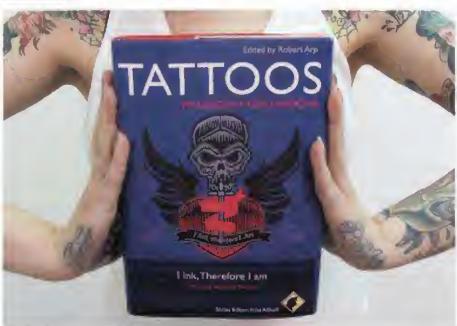
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BOOK



WHAT DOES YOUR TATTOO REALLY MEAN?

It's high time that ink got high-minded consideration, and this month it does: *Tattoos—Philosophy for Everyone: I Ink, Therefore I Am* hits bookstores. The collection of tattoo-themed commentary was penned by academics and is edited by Robert Arp, Ph.D., with a foreword by Rocky Rakovic, INKED's editor. This excerpt is from an essay by Kevin S. Decker, Ph.D., an associate professor in the philosophy department at Eastern Washington University.

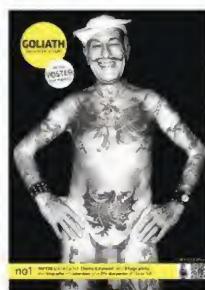
WHY TALK ABOUT TATTOOS PHILOSOPHICALLY?

The anthropological study of tattoos as universal social and symbolic features is familiar. For thousands of years, tattoos have stood for status and identity in a great diversity of cultures. Then, as today, tattoos have functioned as both metaphor and reality for, as Margo DeMello put it, "how the body is both inscribed by culture and counterinscribed by individuals."

And yet tattoos are a study in opposites unlike any other form of bodily scarification. Signifying singular experiences, shared trials, and remembrances, they are deeply personal. At their best, they are distinctive, unique pieces of bodily artwork. They may be beautiful or strange, or both, but, like classical music and sculpture of high art, a correct reaction to tattooing is such as Tobin Siebers's that it "marks the beholder with aesthetic properties and elevates him or her in society." Beyond most people's appreciation of high art, though, tattoos have a mystique that is equally rooted in primitive attitudes toward spirit and body as well as a uniquely subversive modern counterculture that believes the primitive to be superior politically, culturally, and spiritually to today according to Victoria L. Pitts.

Tattoos, of course, are both expressive and symbolic, and so have a social character. However, unlike many other socially valued goods—fashion, money, influence—tattooing, as the unique fusion of an individual's body and an inked pattern, can't be traded in for other goods, and I can't trade the social recognition (or disdain) that I earn by having a tattoo for other social goods, much less give it away to someone who needs it more than me. Inscribed as they are, not so much on but into the body, tattoos nonetheless represent private ideas or feelings, yet in public and (mostly) permanent ways.

BOOK



HELLO, SAILOR

That man above is Sailor Sid on the cover of *Goliath Wallpaper of Fame No. 1: Tattoo Special*. The poster-sized periodical boasts photographer Charles Gatewood's shots of the underground tattoo scene in the '70s and early '80s. Inside are hangable prints of counterculture and tattooing pioneers, such as Fakir Musafar and Spider Webb, as well as an interview with Gatewood. Oh yeah—you can also hang the pages together to form a mosaic of the uncensored Sailor Sid image that the publisher calls a "life-sized poster"—but if that's the case, then Sid was a big man. —Robert McCormick

MOVIES



THE AVENGERS

With this team-up, every comic book geek's wet dream is finally coming to life. Iron Man, Thor, Captain America, the Incredible Hulk, Hawkeye, and Black Widow have been united by the international peacekeeping agency known as SHIELD, and now the band of iconic superheroes must save the world from disaster caused by the arch villain Loki. Director Joss Whedon has an enormous amount of expectations with this one. It absolutely cannot suck—or he'll face the never-ending wrath and whining of comic geeks around the world. Fingers crossed. —Gil Macias

BATTLESHIP

So Hollywood is out of original ideas. Classic movies keep being remade, and novels, video games, and comics have been adapted. What's next? Board games! This action-adventure flick "inspired" by the popular game focuses on a navy fleet that encounters a structure of unknown origin out at sea. When robot-like menaces wreak havoc, it's up to a group of naval officers to do battle with the alien horde. We can't wait to hear Liam Neeson scream, "You sank my battleship!" Up next, movie adaptations of Hungry Hungry Hippos and Connect Four. —G.M.

THE RAVEN

In this fictionalized account of Edgar Allan Poe's life, the plot follows the infamous author (played by John Cusack) as he is summoned by a young detective (Luke Evans) to assist with the hunt for a serial killer. The madman is modeling his horrific murders after the writer's darkest stories, so it's up to Poe to get inside the killer's mind and figure out when he'll strike next. Things escalate and get personal when Emily, Poe's love interest, becomes one of the targets. Director James McTeigue (*Ninja Assassin*, *V for Vendetta*) brings us this stylish gothic mystery-thriller. —G.M.

THE DICTATOR

First there was *Borat*, then there was *Brüno*, and now we have *The Dictator*—the latest persona from the wild mind of Sacha Baron Cohen. Not much is known about this one, but we're hearing it's a straight-up scripted movie without the comedian's signature mix of real-life pranks. Despite that, director Larry Charles (*Borat*, *Brüno*, *Religulous*) is behind the lens—and we already know he makes a great team with Cohen—so it's still sure to be loaded with vulgar, offensive humor, just as it should be. Anna Faris and Ben Kingsley co-star. —G.M.

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VIDEO GAMES



HOST RECON: FUTURE SOLDIER

PLATFORMS: PS3, XBOX 360, PC

Armed with futuristic military gadgets like remote-controlled drones, optical camouflage, and heat-seeking bullets, the Ghosts rip through general infantry like a steak knife rips through paper. But after a group of ultranationalists overthrow the Russian government, they unleash their own super soldiers to combat our futuristic killing machines. Known as the Bodark, these highly skilled operatives love bloodshed so much they get tattoos to commemorate trophy kills. Your job as a Ghost is to neutralize this specialized unit and stabilize the region in the four-player cooperative campaign. If you roll solo, the Harvard-smart squad doesn't need any hand-holding. Just tell them who to kill and when. A campaign lasts roughly 10 hours, but the full-featured multiplayer mode offers infinite replay value with two different progression paths that give all unique, unlockable weapons and armor. **Play If You Like:** *Act of Valor*, *Rainbow Six*, *Tom Clancy novels* —Matt Bertz



PROTOTYPE 2

PLATFORMS: PS3, XBOX 360, PC

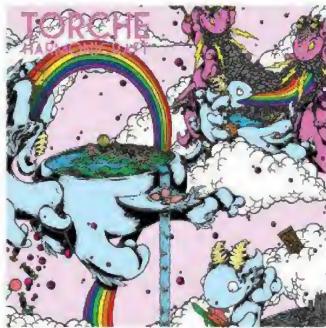
In the original Prototype, a mutated virus gave Alex Mercer the ability to shape-shift, run up the sides of buildings, and turn his hands into hammers. In the sequel, you hunt this freak down. New hero Sergeant James Heller blames Mercer for the death of his family, and after a virus gives him shape-shifting superpowers, his chances of defeating his rival skyrocket. The insect-like tendrils extending from his body can be used to smash objects into enemies, turn cars into projectiles, and dismember all who get in his way. As you hunt your target through quarantined Manhattan, knowing when to go stealth and when to go ballistic is the key to surviving your encounters with the Blackwatch forces responsible for cleaning up the virus outbreak. When all else fails, tear off the cannon with your superpowers and start blasting away. **Play If You Like:** *Infamous*, *Chronicle*, *The Incredible Hulk: Ultimate Destruction* —M.B.



MAX PAYNE 3

PLATFORMS: PS3, XBOX 360, PC

The years have not been kind to Max Payne. Since we last saw the troubled detective, he's left the NYPD, drowned himself in the bottle, put on a few pounds, lost some hair, and ended up working a private security gig for a tycoon in São Paulo, Brazil. When a paramilitary gang kidnaps his boss's wife, Max dusts off his rusty shooting skills and returns to his old gunslinging ways. The first game in the series developed directly by Grand Theft Auto creators Rockstar Games, this third-person shooter delivers the full Hollywood package, with stellar voice acting, gorgeous cut-scenes, and shootout sequences that would make Brett Ratner jealous. In the new Gang Wars mode, your mission evolves dynamically as momentum shifts between the teams, and cut-scenes fill you in on your new objectives. **Play If You Like:** *City of God*, *Grand Theft Auto*, *The Transporter* —M.B.



THE Inked PLAYLIST

BY JONAH BAYER

TORCHE

"Kicking"

The latest opus from progressive psychedelic act Torche sees them adding a melodic sheen to their brand of heaviness—without sacrificing urgency.

CHEAP GIRLS

"Stop Now"

The band is putting a new spin on their seasoned punk rock sound with this fuzz-drenched rocker.

DRAGONFORCE

"Fallen World"

Dragonforce's latest Guitar Hero-worthy single is impossibly fast and technical.

DR. DOG

"That Old Black Hole"

Discover Dog's timeless psychedelic rock groove with this track.

NADA SURF

"Clear Eye Clouded Mind"

Nada Surf crank up the distortion and bump up the BPMs on their latest indie-pop masterpiece.

BRUCE SPRINGSTEEN

"Shackled and Drawn"

The Boss's output can be hit or miss, but this twangy barn burner proves he's still got plenty of fire left.

SCREAMING FEMALES

"It All Means Nothing"

If a woman fronted classic Dinosaur Jr. it would sound something like this song.

RISE AND FALL

"Hidden Hands"

Rise and Fall channel vintage Integrity on this angst-ridden anthem.



FIVE and DIAMOND

fiveanddiamond.com

WILD CARD

wildcardcollection.com

TAWAPA

tawapa.com

THE MANICURE

When you approach a woman with claws bared, you're just putting nails in your own coffin.

Before you get to kissing, you start by holding hands—not talons. But when most men fixate on their image in the mirror, their hands are ignored. Sadly, that means fingernails often go unnoticed until they jab an innocent bystander or loved one. "Believe it or not, the point of a great manicure is for the hands not to be noticed," says Julie Kandalec, a manicurist to the stars. "There should be no hangnails, rough calluses, dried cuticles—nothing. Let people focus on you, not your nails."

And upkeep isn't even something that needs to make its way into your morning routine; you can clip your nails once a week, and toenails—which grow slower—can be attended to every other week. "Only trim the white part, also known as the free edge," Kandalec instructs. "If you're worried about cutting too much, use a medium grit nail file and file them instead." The medium, or 220 grit, is basically like sandpaper, a masculine accessory if ever there was one. And getting your nails taken care of professionally can be masculine too. "It's only girly if you have them painted pink," Kandalec says. "If you're concerned about someone getting the wrong impression, sneak in on a weekday while most people are at work. You'll be surrounded by beautiful women in the salon! What's so wrong with that?" —Anja Cadlek

MANGLAZE IN MATTE IS MURDER

Launched at Magma, a rock festival in Japan, this questionably named black nail polish (\$7, manglaze.com) is strong enough for you, and the matte finish ensures your kid sister won't steal it.



ALPHA NAIL'S CLEAN SLATE

Do you know who buys cotton balls? Us neither. When it comes time to take off your nail polish, use Alpha Nail's Clean Slate (\$4, alphanail.com). Akin to the Oxy pads of junior high school, the acetone-free wipes will leave you spotless.



TWEEZERMAN PUSHY

"Pushing back your cuticles can make the nails look more groomed, promotes circulation, and prevents nasty hangnails," says Kandalec. Take her advice and use this tool (\$17, tweezerman.com) to do it; it may look like a piece of Civil War-era dentistry paraphernalia, but it works.



TIMOR NAIL NIPPERS

Like mini bolt cutters, Timor's Stainless Steel Nail Nippers with Barrel Spring (\$30, zamberg.com) cut through everything. So no matter how gnarly your nails get, you have no excuse to not cut them to a manageable length. For some reason, it also comes in a higher grade of steel for \$90.



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stripper pole,
or indoor
plumbing?

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➲ **BITCHINEST VENUE** Some of the best bands in the area play at the Ecco Lounge (1640 N. Cahuenga Blvd.), where there's great energy, two bars, and a really receptive crowd. The sound system and quality of talent make this the place to be Friday through Sunday. "Last time I was there, my friend broke his foot when he jumped offstage to 'Piano Man,'" Warmerdam says.

LOS FELIZ, CA

Escape La La Land and duck into one of Los Angeles's hippest neighborhoods.

Los Feliz and its surroundings are known for the notorious citizenry of hipsters, but tattoo artist Adam Warmerdam proves there's more to this hamlet than Walkmans and soy lattes. Warmerdam's style is based in Western imagery with a heavy nod to the bold simplicity of American tattooing. He works out of Dark Horse (4630 Hollywood Blvd.) alongside Bryan Burk and Horisuzu (Taku Sugiyama). It's a shop, they say, where everyone feels welcome. We suggest you start your day there, then hit up Warmerdam's favorite spots within Rollerblading distance (well, the Rollerblades are optional, but at least these spots are close by). —Zac Clark



➲ **HOMIEST PLACE** From the wooden bar to the leather seats, Little Dom's (2128 Hillhurst Ave.) is all familiar comfort. It's a neighborhood restaurant with a lean toward Italian cuisine. "Try their \$10 bottle of wine and some late-night snacks," Warmerdam recommends. The cocktail menu has a few surprises as well as old standards like the mint julep (it's damn refreshing, and since it's May—Kentucky Derby time—have two).



➲ **WHERE TO DIVE** The local dive is never complete without a jukebox of killer music, and The Roost (3100 Los Feliz Blvd.) serves up high-octane drinks with its tasty tunes. It's a great place to meet new friends too, as the music is never louder than a conversation. "They have a popcorn machine and you can help yourself," Warmerdam says. But heads up: It's cash only (luckily the prices won't make an ATM run necessary).



➲ **BEST MEXICAN (AND THAT'S SAYING SOMETHING)** Food trucks are a big deal in Los Angeles, but Yuca's (2056 Hillhurst Ave.), a taco shack, blows the doors off four-wheeled competitors. "After eating 50,000 burritos I think I deserve a free T-shirt, at least," Warmerdam says of his favorite Mexican joint. You'll need a couple tacos to fill up, and gringos will be happy to know they also sling burgers and hot dogs. But don't sleep on the carne asada.



➲ **ELITEST GNOSHING** Specializing in gourmet coffee, beer, wine, cheese, and other accoutrements, The Oaks Gourmet (1915 N. Bronson Ave.) is a gourmand's paradise. Everything you could want to cook with, drink up, or snack on can be found here. "The French dip is amazing," says Warmerdam. And just to show you how chic they are, Oaks offers picnic baskets coupled with wine pairings and sandwiches.



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Clockwise from top:
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Deluxe, Firmstrong
Urban LRD, Marrs
M-1 Electric.

RE: CYCLE

You needn't have a destination in mind to get on one of these cruisers. But if you need an excuse for riding: There's no greener way to travel.

It's springtime, and whether you've got somewhere to go or nowhere to be, the only way to travel in the true spirit of spring is on a cruiser. We scoped out the swag cycles of 2012 and found these iconic classics that blend nostalgia with contemporary cool. Ditch the coat, turn your jeans into cutoffs, and, please, wear a helmet.

SCHWINN SUPER DELUXE The name says almost everything you need to know about this model from the most noteworthy name in classic bikes. This two-wheeler looks like it fell to Earth from Krypton; its lightweight aluminum frame and springer steel fork allow for maximum utility, while the saddle, fenders, and eye-popping paint job scream style and comfort. With a two-speed drivetrain, thick tires, and, yes, a cup holder, the Super Deluxe epitomizes the concept of cruising. Just like the Man of Steel himself, this throwback from the '30s is here to stay—reinvented and ready to roll.

FIRMSTRONG URBAN LRD Sixty-eight spokes (count 'em), whitewall tires, and a chrome finish that's sure to blind onlookers on a sunny day—that's what the Urban LRD brings to the table. Well, that and a supremely smooth ride built on Firmstrong's largest cruiser frame yet. This bike is made to last,

with a steel frame, handlebars, crank, and coaster brake. The shiniest of cycles also features fenders, a comfort spring saddle, and alloy rims.

MICARGI F4 LOWRIDER If Dennis the Menace grew up to run a chop shop, this would undoubtedly be his ride of choice. The F4 is built like a streamlined, tricked-out tank, with an old-school frame, banana seat, and sissy bar, melded with a set of ape hanger handlebars and 140-spoke rims. With a steel frame and chopper aesthetic, this bike looks like it would fit in gliding down a city street just as easily as it would riding along a beach. Sit back and let the spring-mounted fork cradle you as you cruise into the sunset, *Easy Rider* style.

MARRS M-1 ELECTRIC For those daring souls ready to take their love of the cruiser to the next level, the nice people at Marrs have unveiled a lithium-powered M-1 cycle. The practical and functional essence of a cruiser combined with a 700-watt motor (housed beneath a handcrafted wood veneer) allows the M-1 to go places that a bicycle wouldn't—and a motorcycle can't. This cruiser hits speeds up to 20 mph and can go as far as 15 miles on a single charge. Best of all, this beautiful machine is crafted in the USA, a few miles from the beach in southern California. —Nick Fierro

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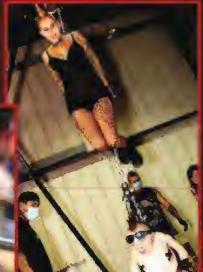
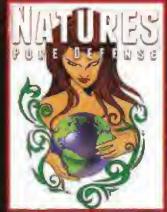
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INKED PEOPLE

EXTREME COUPONER. DIRECTOR. ULTRA-RUNNER.



"BEING A MOM IS
AN IMPORTANT
JOB, BUT IT
DOESN'T PAY THE
BILLS. THIS IS MY
CONTRIBUTION."

*—PERRY FROM
EXTREME COUPONING*

PERRY

There are a lot of factors that could keep *Extreme Couponing* all-star Perry from rocking a body full of ink. The northern Virginia-based mom raises her family on a fully vegan diet and spends her days caring for her daughter at home. Her husband, Eric, provides the only income they rely on. With the current price of a decent tattoo—and Perry doesn't skimp on quality—it can be difficult to find the extra cash for a new piece. So when Perry saw her first episode of TLC's *Extreme Couponing* a little over a year ago, she decided it was time to cut back on everyday expenses in order to afford what really matters.

Now, when not at home with her daughter or her group of fellow couponers, affectionately called "Couponers Anonymous," she can be found dancing down the aisles of the nearest supermarket in her cowboy boots, celebrating her latest haul. On *Extreme Couponing All-Stars*, Perry knocked \$713.16 worth of groceries down to \$0 thanks to her stacks of coupons. "Virginia's cost of living is high, but they have great coupon policies," Perry says. "They don't mind if you double up coupons. It's awesome." And that extra money she saves? "That's anybody's game."

In order to pull off bargain-buying feats, Perry says, one has to be excessively and obsessively organized. She keeps a binder to organize her hundreds of coupons that she clips with her Couponers Anonymous friends and keeps

track of sales at her local stores. "I was a military brat, so I've always been obsessively organized. To me, there's a time and place for everything."

That attitude carries into her tattoos too. Her pieces are all carefully planned out beforehand, from the art to the location on her body. "Most of my tattoos have something to do with my daughter. I don't have anything on my thigh currently because it's such a big space and I might want something there in the future. I'm also saving my back for something big. The body is just a really important canvas." Most of her work is done by Susan Behney-Doyle at Jinx Proof in Washington, D.C. "My most interesting piece is my bird sleeve. People will come up and touch me because they think it's painted on." But her favorite piece is the one on her leg, an array of flowers, birds, trees, and animals winding around her left calf.

Perry's couponing has become a full-time job, clocking in at around 40 hours a week between all the searching, sifting, and clipping. She attributes her extra source of income to her involvement in *Extreme Couponing*, which will premiere its third season on May 28th (10 PM ET/PT). "Whatever I can do to help out, I take pride in that. Being a mom is an important job, but it doesn't pay the bills. Eric is out there 40 hours per week, and I feel guilty if I don't do something. This is my contribution." —Cristina Guarino







GORMAN BECHARD

If you could lay down a bet in Vegas that Gorman Bechard has the most artistic right arm in America, they might give you odds—and they'd be short. "Pretty much everyone creative who's ever influenced me is tattooed on there," says the acclaimed director and novelist of his sleeve. "The character of Death from Ingmar Bergman's *The Seventh Seal* is there because it's my favorite movie. I've also got the best novelist, Kurt Vonnegut; Alfred Hitchcock; Charlie Chaplin; my comedy hero, SpongeBob; and The Replacements' guitarist, Bob Stinson. If I'm having a down day? One look at the arm and I feel better." The Stinson tattoo is particularly uplifting for him. "Last year, I released my documentary about The Replacements, *Color Me Obsessed*," says Renaissance man Bechard, who's also penned several novels. "It was a huge hit. *Rolling Stone* called it one of the seven best music docs of the year."

When it comes to ink, Bechard is something of a late bloomer. In middle age, he had his first tattoo done, for the same reason some dudes take anti-depressants: to deal with a devastating loss. "Kilgore Trout, my beloved retriever, died three years ago," says Bechard. "That dog made me laugh every day! So first I got his image tattooed on my right forearm. So Kilgore is there, still making me laugh."

Bechard needs it. As successful an artist as this New Haven, CT, resident is, his dealings with the movie biz are rarely funny. Take the time that a producer wanted to have the author's 18-year-old female Jesus (from his novel *The Second Greatest Story Ever Told*) played by a middle-aged woman. "A big executive actually suggested Whoopi Goldberg for the role," Bechard says. "So I asked this guy, 'How is Whoopi going to deal with the age problem?' He just said, 'Don't worry, she'll be funny!' Then my agent suggested Britney Spears. For her first movie? They proposed a \$5,000 option for me, and \$50,000 if the film got made. I fired my agent. And took the book off the market."

As an indie guy, this eclectic artist is currently finishing up two documentaries that should keep his fans humming happily. One depicts the beloved alternative band Archers of Loaf. The other is *Pizza, a Love Story* which delineates the origins of New Haven pizza, considered by many to be the finest in the world. "George W., Bill Clinton, they've all stopped off to eat pizza in New Haven," says Bechard. "I've made a film that traces the voyage these artisans made, from Italy to Connecticut, and how each generation continues to ply the trade and make great pies. It should be a big hit. Everybody loves pizza." Does that mean that someday we can expect a slice with pepperoni added to that sacred group of icons on Bechard's arm? Well, as with most artistic endeavors, only time will tell. —Peter Gerstenzang

CATRA CORBETT

Maybe it's perspective gained the hard way, one comedown at a time. Or maybe it's a spiritual maturity earned one step at a time over thousands of miles of rugged trails. Whatever it is, Catra Corbett, a.k.a. the 47-year-old Dirt Diva of Fremont, CA, has her shit together. That 47 is not a typo. After spending three years in her 20s drunk and strung out on speed, Corbett was "scared straight" by a night in jail after a drug deal went bad. She realized that the person she'd become wasn't who she wanted to be, so she got clean, dumped her boyfriend and user friends, started exercising, and is now a rock-hard athlete specializing in 100-mile and multiday adventure runs in the mountains.

Corbett has been clean and sober for 17 years, and she fell into ultra-running—any run longer than 26.2 miles is considered an ultra—a few months after kicking her erstwhile habits. "I went into it blind and was just winging it when I first started," she says. "There wasn't all this information on the internet to connect us ultra-runners, so I had to learn by my mistakes."

And learn she has. To date, Corbett has run more than 80 100-mile races, holds the women's speed record on the 211-mile John Muir Trail, and is planning a 733-mile run this summer as a fund-raiser for The Heroes Project, a nonprofit organization that connects wounded veterans with extreme mountain-climbing excursions. She'll begin the run in Death Valley with the Badwater Ultramarathon, then proceed to the top of Mount Whitney, traverse the Tahoe Rim, and complete the John Muir Trail. The adventure will be documented by a small film crew that will be hard-pressed to keep up with Corbett over the difficult terrain she'll cover.

Corbett, who gets tattoos when she's "moved by the spirit," also starred in the documentary *Running Madness*, about the 29th running of the Western States Endurance Run. She's the competitor who pulled the cameraman aside at about mile 75 of the 100-mile run to confide with a charming grin that she was pissing blood.

Described in Christopher McDougall's best-selling book *Born to Run* as "kaleidoscopically tattooed," Corbett says she's lost count of how many tattoos she's collected over the years, as "they're all meshing into one." Her most meaningful piece cites the T.S. Eliot quote "Only those who will risk going too far can possibly find out how far one can go"—words she lives by.

Running in the mountains for days at a stretch is bliss for Corbett, and a means for her to distance herself from her past. "For some people, N.A. and A.A. works. But for me, being in the wilderness works." For Corbett, it's not about regretting her missteps; it's about enjoying the journey she's on now, one step at a time. —Elaine K. Howley





INTERNATIONAL WOMAN OF MYSTERY

MAGGIE

*Like her character the rogue agent Nikita, **MAGGIE Q** has remained an enigma. While Nikita begins to reveal herself throughout the second season of the CW show of the same name, Maggie tells her story through her tattoos.*

BY **ROCKY RAKOVIC**
PHOTOS BY **SARAH MCCOLGAN**







Priestess by Cody Ross top;
Patricia Field corset belt
(available at patriciafield.com);
Victoria's Secret bottoms;
Raphael Young shoes.
Page 45: Jose Duran tube top;
Patricia Field suspender briefs
(available at patriciafield.com);
Raphael Young shoes.



*"I DON'T GET TATTOOS FOR ANY
OTHER REASON THAN THEY MEAN
SOMETHING DEEP TO ME."*



Priestess by Cody
Ross sweater;
American Apparel
bikini bottoms.

HER PHOENIX In 2010, the ad for the debut of the CW Network show *Nikita* featured Maggie Q lying seductively across a leather chair; her gun is drawn, her legs are taut (her feet in non-spy-sensible heels), and the phoenix tattoo on her thigh is in the center of the photo. When it first splashed across billboards and internet ads, tattoo aficionados wondered if the ink was real or an accessory from the CW's makeup department. "I got it in my mid-20s," says Q, who turns 33 this month. "I always had it hidden because I don't get tattoos for any other reason than they mean something deep to me." But the creators of *Nikita* thought that the ink fit Q's character. "Nikita grew up in a bad situation," she explains. "She was on the streets, was a drug addict, and ended up in prison. Just being tattooed worked for Nikita."

Throughout Q's journey, fortune-tellers and the clairvoyant have told her that she's a bird, that her spirit is free. "I was told that the man I end up with one day needs to provide a cage but leave the door open," she says. "Once that guy closes the door, my spirit withers." To commemorate her essence she had Joshua Johnson at Next!, in Vancouver, Canada, tattoo the mythical bird onto her hip. "Rising from the ashes is so my journey," she says.

Q was born Margaret Quigley to a Polish- and Irish-American father and Vietnamese mother in Hawaii, an archipelago formed by volcanic ash. At 17 she moved to Japan in pursuit of a modeling or acting career. "Quigley" was difficult for Asian speakers to pronounce, so she dropped the "ugly." "I didn't know the language, I had never been to Asia, and I really only had \$20 in my pocket." But she left the nest and soared.

CHINESE LETTERING "Six years ago when my best friend died, I got her name on my wrist from Charlie Roberts [at Spotlight Tattoo] on Melrose," Q says. She has a strong bond with the people in her life, and the reason we don't know much about them, or her, is because in this strange new TMZ world where cameras are trained on the latest hot mess, Q keeps it low-key with her friends. "I know as a celebrity I am supposed to go to parties and events, but it's gotten to the point where my publicist doesn't even forward me the invites anymore," Q says. "Rather than going to someplace fake where I can't even carry a conversation, I think going out should be having people over to your house and drinking wine while really getting to know each other and connecting."

One such connection is with Jackie Chan, who took her under his wing when she began her career in Asia. "He was a good mentor," Q says. "But funny enough I really didn't get good at the action until I came back to the States because I wasn't focusing on it over there." Q didn't set out to be an action starlet, but that's the specialty Hollywood forged for her—and one in which she excels. "I'm sure Jennifer Aniston would die to do an action movie because they are so fun, but nobody will ever give her the opportunity because she is the funny girl next door." Although Q lit up the screen opposite Ethan Hawke without a single roundhouse kick in *New York, I Love You*, she knows she's a natural fit for frenetic, physical fight films like *Rush Hour 2*, *Mission Impossible III*, *Live Free or Die Hard*, and *Priest*. "With

Nikita there needed to be a believability factor. That's why I don't paint my nails or have a hairdo. I also try to block out the scenes and choreograph the fight scenes so that they are stimulating but not so over-the-top that they aren't believable."

She credits Chan, along with her mother, for bestowing a ridiculous work ethic on her. When she's filming the one-hour episodes of *Nikita*, Q works longshoremen days, six times a week. She could cut them short, but she says she would then feel like the viewer wouldn't connect. "I took the role of Nikita as a challenge," she says. "To be honest I didn't really feel impressed by the CW. It was all girly and fashion, and I saw an opportunity to grow a viewership and change the perception of a network."

TIBETAN SCRIPT "I was raised Catholic but have been studying Buddhism for eight years," Q says. "No matter what religion you [practice], who wouldn't respect the Buddhist principles?" The last time Q visited Tibet, the head of a monastery wrote out a mantra of the compassionate Buddha. She has "Compassion to All Living Beings" on her right wrist as a constant reminder of the sentiment.

Q is a vegan who made the transition from omnivore after an epiphany at a Bryan Ferry concert in Hong Kong. While she was waiting for a friend to show up, she spotted a woman tabling. "People were rushing to get into the concert and were ignoring her, so I walked up and asked what she was doing." The woman was starting the awareness of PETA in Asia and sent Q some pamphlets. "I always considered myself an animal lover, but after reading through the literature I was done eating meat and I stopped cold turkey." Q has since worked hand-in-hand with PETA and is planning on speaking out against animal cruelty in Intercourse, PA, an unfortunately named town with a plethora of puppy mills. To this day, she still stops when she sees someone on the street working for nonprofits, and if she sees people protesting on behalf of animals, she says, "I try to give them money for lunch and tell them thank you for standing up for the voiceless!"

Q, who has more than her fair share of rescue dogs and demanded that her wardrobe in *Priest* have no animal skins or fur, is compassionate when it comes to coworkers, too. "Action comes second nature to me. I don't mess around—I could kill somebody," she says. "During filming for the pilot of *Nikita* I dropped this guy who was 6'4" with a left hook. This massive dude didn't duck when he was supposed to and I was throwing it blind. The poor guy wasn't even a stuntman—he was an actor with a speaking role—but because his eye wouldn't open we had to cut his part. I felt so bad I bought him flowers."

HER NEXT TATTOOS The free spirit who doesn't think that birds or animals should be caged isn't going to let future tattoos hinder her Hollywood career. She's going to express herself and is thrilled her current job embraces her creativity and skin art. "I want more tattoos," she says. "I told the creator that I'm going to get more and he said, 'Okay, just let me know what you are going to get so that we can write it into the show.'" ■



Forrest &
Bob tank top;
Cosabella bra
and underwear.

Stylist: Rose Garcia
Hair: Seiji at
The Wall Group

Makeup: Mathew
Nigara for Nars

Manicure: Julie Kandalec
at ba-reps.com

Location: Fast Ashley's





THE **HARDEST** WORKING MAN IN SHOW BUSINESS

When Hollywood is looking for a hard guy, the kind you wouldn't want to meet in even a well-lit alley, they call **DANNY TREJO**. You've seen his tough persona, you've seen his prison tattoos, and you've seen the distinctive lines on his face blown up on a big screen, but have you ever seen Trejo melt at the sight of puppies? **BY GIL MACIAS** **PHOTOS BY CHRIS SHONTING** **PAGE 53**





DANNY TREJO is the long-haired, often shirtless, tattooed tough from a long list of films, including *From Dusk Till Dawn*, *Desperado*, *Con Air*, Rob Zombie's *Halloween*, *Machete*, and recently *Bad Ass*. When one envisions Trejo, images of somebody getting drowned, garroted, or hacked to death arise. But today, Trejo—the man, not one of his characters—is kissing a dog in Pacoima, CA, at an event for his animal rescue organization, K9 Compassion.

He may play rugged bad guys in most of his movies, but in real life he is nothing like those guys ... well, not anymore. He is an open book when it comes to his troubled past, and he has no qualms talking about his time in prison back in the mid-'60s, his former drug abuse, and so forth. In fact, he himself has a Hollywood story, which began with him as inmate number something or other, moved on to him getting a shot as an extra in a prison movie, and marched forward to his name being placed on a marquee. And Trejo's phone still keeps ringing. He has appeared in about a dozen movies within the last year:

INKED: How did K9 Compassion come to be?

TREJO: My wife, Debbie—it was her idea. We've always been compassionate about dogs. I've always loved dogs. In Latino culture, we really don't spay or neuter our dogs. They're just pets. Part of it is [in a husky voice], "I don't want a dog with no nuts." It's kind of a man thing. The sad part is, dogs that don't get neutered can get testicular cancer. So you're kind of like doing them a favor. Also, 90 percent of all dogs that are hit by cars are unneutered male dogs. They're chasing females. My wife schooled me in why we have to do this. When you go down to Mexico, you see dogs just running wild. But wait a minute, man. It's our responsibility. We called the dogs in out of the wild. We built the fire and brought them in—they're our responsibility.

How long have you two been doing this now? She's been doing K9 Compassion for three or four years now. Spay and neutering, we've been doing for about six months. That came about when we went to Polytechnic High School. We talked to the kids and asked how many of them wanted to have their dogs spayed and neutered and they all showed up. The girls here are all volunteers from Polytechnic High School. They're awesome.

What other hobbies do you have that people might not know about? I love old cars. I got a '52 Chevy. I got a '36 Dodge Touring Sedan. I got a '65 Buick Riviera. I got a 1976 Cadillac Seville, just all cherried out. I love pulling up in my beautiful Cadillac, and then all these old people go, "Oh, that's beautiful." Then I hit the switches and then *Kaaaaaaa* [he mimics the loud, crashing sound of a car dropping]. I love building them and working on them. There are a lot of celebrities who just go out and buy them. But we build them from the ground up.

Do you still keep up with boxing? I train. I train to stay in shape but I can't get hit in the face anymore. It hurts. I work out with weights. Usually about three weeks before a movie, I'll just really hit it hard and get ripped up.

You're also involved with high-risk youth. I do that a lot. I speak at different high schools. I do everything I can to help youth. It's one of the promises I made to myself and, I guess, to God—keep me out of trouble and I'll do whatever I can. You know, I just pre-

Recoil recently came out, *Death Race: Inferno* will be unleashed on us later this year, and he's about to start filming *Machete Kills*, the sequel to the Robert Rodriguez flick that once again has him returning as the leading Mexican you don't want to fuck with.

Offscreen, Trejo uses his powers for good. He made a turnaround from a very dark place, owned up to his mistakes, cleaned up his act, and started using his experiences to teach others, especially young kids, steering them onto the right path. He and his wife also founded their own animal rescue organization called K9 Compassion that, among other services, has a nationwide dog spay and neuter campaign (his audience differs slightly from Bob Barker's).

At the event this afternoon, the ever-shirtless Trejo is all smiles and handshakes. His mobile spay-and-neuter unit is set up between a mural of him and the Restaurante El Indio. By the end of the day it will provide approximately 60 free procedures to companion animals—none of them done with a machete.

sented Buzz Aldrin an award. It was funny. When he walked on the moon, me and 3,000 inmates at Soledad State Prison watched him. That was July 1969. We were all in front of the TV. I remember right where I was—it was amazing. I always say it's better to shoot for the moon and miss than to aim for the gutter and make it. I can't wait to tell my high school students that I met somebody who shot for the moon and made it.

One very recognizable and distinctive feature about you is all of your tattoos, especially the one on your chest.

What's the story there? The one on my chest gets the most recognition. It was done by Harry "Super Jew" Ross. We did it in three penitentiaries. It's hand done with a needle and thread, old-school. We started it in 1965, I think. We did it in San Quentin, Folsom, then Soledad. I had the outline done, then got kicked out of Quentin and then moved to Folsom. So he followed me. Harry "Super Jew" Ross, man. He passed away. He became a very good tattoo artist. So he hated this one because it was his first one. You know, because he got better. [Laughs.] But it also made him famous.

Is the woman with the sombrero someone you know?

No, it was just a drawing we came up with. At the time, I was doing forever—I wasn't getting out of prison. It was '65 or '66. Chicanismo was really coming in. So I just put this great, big, beautiful Mexican lady with a sombrero on my chest. On top it has my wife's name and my daughter's name, Debbie and Danielle.

Were all your tattoos done in prison? No. Only three of them were done in prison. I think I have nine.

Is one the most dear to you? The one on my back—it has my three kids playing on Venice Beach with Jesus watching over them.

You have a few softer roles in your résumé, like your character in *Spy Kids*. In Rob Zombie's *Halloween*, you actually played the nicest character in the whole movie. Do you have any dream roles or parts that you'd like to tackle that are the complete opposite of what you're known for? Nah, I just love the work. I love being on the set. Right now, I'm going to do a western in Romania. I'm doing *Machete Kills*, and I have *Recoil*, and *Bad Ass* is coming out pretty soon. They're a lot of fun.

Can you give us a tease of the *Machete* sequel? Robert Rodriguez told me about it. It is unbelievable. I just couldn't believe it. There are certain movies that push the envelope. *Scarface*, Al Pacino, whoa—that really pushed the envelope. *The Exorcist*. And now, you watch *Machete*—it pushed it. I would've liked that movie even if I wasn't in it. But *Machete Kills* is going to be unreal.

And it'll be a full trilogy, so we have a third *Machete*. Do you think your character will make it all the way through and survive with a happy ending? Oh yeah, it'll be happy. It's gonna be *Machete in Outer Space*. [Laughs.]

With your tattoos and distinctive look do you get recognized a lot? Oh yeah. That's part of the deal. And every morning I say a prayer: Dear Heavenly Father, please let me sign every autograph and let me take every picture. You know what I mean? Because those are my fans. Actors who tell me they don't sign autographs, I say, "Well, you're a piece of shit." Because it's somebody telling me they like what I do. That's somebody coming up and saying, "I appreciate what you do, thank you." I certainly don't want to turn them away.

Since you play a lot of rough, villainous roles, do people tend to be intimidated by you? Well, it's my job to disarm anybody, immediately. I'm the first guy to say hello. I'm the first guy to say, "God bless you, how are you?" And that just disarms them. A lot of times when you play this bad dude in the movies, a lot of guys will look at you like, "Oh, you think you're bad?" and immediately I'll say [adopts a sweet voice], "Hello, how are you?"

What's been the most rewarding moment of your career? My passion is working with young adults, and high school kids. That's the place where you can still turn and push them in the right direction. It's hard to get a high school student's attention—it's really hard. The thing about me being in all these movies is when I walk onto a campus [snaps his fingers]—I have their attention. Before I open my mouth, they don't care about me. They want to hear what the guy from *Spy Kids* has to say. The guy from *Heat*, *Con Air*, *Desperado*, *Machete*. They're like, "Oh, it's that dude." And then they'll listen. My message is don't drink, don't use, and education is the key to success. And spay and neuter your dogs! ■

MAUI WOWIE Clockwise, from top left: Sailor Jerry surfboard, sailorjerry.com; Mark McNairy shirt, available at Opening Ceremony, 212-226-1885; Original Penguin shirt, originalpenguin.com; Rusty shorts, valsurf.com; Shipley and Halmos towel, shipley-halmos.com; WeSC shorts, wesc.com. Center, from left: The Webster at Target belt, target.com; Vans corduroy slip-on, vanssurf.com; Converse watch, mastersintime.com; Miansai bracelet, miansai.com.



HAWAIIAN 5.0

Make every day an Aloha Friday this summer.

PHOTOS BY MICHAEL KRAUS

SHADES OF LEI Clockwise from top left: Alexander McQueen blue AMQ 4188, solsticesunglasses.com; Arnette tortoise Moolah, arnette.com; French Connection blue plastic aviators, available at French Connection, 212-219-1197; Converse white Half Stack, converse.com; Ray-Ban red 2140 Original Wayfarer, sunglasshut.com; Carrera sunglasses, nordstrom.com; Versace 4222, sunglasshut.com; Tres Noir 45's, tresnoir.com. Center, from top: Banana Republic clear Johnny, available at Solstice Sunglasses, 866-280-7620; Vans yellow and green Spicoli 4, vans.com.



VENDETTA

PHOTOS BY
WARWICK SAINT







This page: Calvin Klein bra and underwear; Ruthie Davis shoes (throughout). Previous spread: Seven 'Til Midnight bra and underwear.

LEA VENDETTA learned the give-and-take nature of the tattoo business from her first experience. On her 18th birthday, the budding painter walked into a tattoo shop in southern France's Montpellier—a university town heralded for its culture and diversity—and requested a small black spade. The shop's proprietor quickly shot her down. "He implied that I didn't really know what I wanted," she explains. "In his mind I should have been there to get something custom, because that's what he was known for. He said I should come back when I was really ready." Vendetta did return, the very next day, giving her temperamental tattoo artist full range on a small Celtic dragon. The daring compromise marked the beginning of an unconventionally launched career in body art.

Vendetta continued getting inked at a time when

French standards deemed tattoos fit only for convicts and common thugs. But it wasn't the stigma that drove her stateside; rather it was her (now ex) husband, American Dave "Bastard" Archer, who was pining for the beautiful Florida weather he once knew. Not until moving to the U.S. did Vendetta—with a little provocation from an artist commissioned to adorn her body—pick up a tattoo machine herself.

While competing on tattoo's most-watched competition stage, Spike TV's *Ink Master*, the fiery redhead showcased her artistic flair, flying under the radar of typical reality show theatrics. "I didn't make a lot of drama on *Ink Master*, so maybe they didn't focus on me so much," she remarks. "But I didn't do the show for that purpose. I did it to show my talents and to give my clients the best work that I could do." Still, the production was not without a

good deal of stress. The program's first challenge, which had her and her fellow artists tattooing pig carcasses in a freezing cold meat locker, brought additional strain to Vendetta personally. "I looked up from my work station and there were the judges, Oliver Peck, Chris Nunez, and Dave Navarro. I was like, dude, are you kidding me?"

Vendetta credits *Ink Master* for teaching her two very important lessons. One, your true character is revealed by how you perform under pressure. And two, her best artwork emerges when clients are able to truly put their faith in her ability. "It's like if you get into a car with a professional driver," she says with a laugh. "If you sit back and enjoy it, you'll probably have a really good ride. But when you start saying things like, 'Hey, let me take the wheel,' that's when you have problems." —Willie G.



Seven 'Til
Midnight
teddy.



Hair: Luis Beltran at fordartists.com
Makeup: Miriam Ross at fordartists.com
Stylist: Jessica Bosch at fordartists.com
Location: Viceroy Miami



American
Apparel
bodysuit.

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DICKY BARRETT

The growling Mighty Mighty Bosstones frontman and *Jimmy Kimmel Live!* announcer talks about the band's new album and reminisces about the weekly tattooing he did on his radio show.

BY CHARLIE CONNELL PHOTOS BY DOVE SHORE

Ska is the Michael Myers of music: No matter how many times it appears to be dead and buried, it pops right up again. For 20-plus years Boston's Mighty Mighty Bosstones have been an integral part in keeping the ska scene alive, even if their punk- and metal-influenced brand of ska-core bears little resemblance to the two-tone sounds of bands like the Specials. And the loudest of the band's growls have always come from its frontman, Dicky Barrett. Underneath the clashing plaid suits he's known for, Barrett wears another fashion statement: sleeves of ink. When getting tattooed, he fully understood the art would be there forever, so he didn't go about it haphazardly. "Once I realized I was going to do that to my arms, it wasn't enough to just go, 'Okay, shamrock; okay, now skull.' It had to be more meaningful than that."

In 2004, Barrett left Boston for sunny L.A., where he has a day job working on *Jimmy Kimmel Live!*—but this has done nothing to stop the band. In December 2011, the Bosstones released their eighth album, *The Magic of Youth*.

We talked with Barrett about the perils of writing an album thousands of miles away from the other band members, having to explain his tattoos to his daughter, and the recent successes and failures of the sports teams he lives and dies with.

INKED: How did *The Magic of Youth* come together?

DICKY BARRETT: The pressure was on, and I feel great relief now that it's done. I'm always worried we'll put out a new album and the longtime supporters of the band will come up to me and say, "You know, not quite this time." Luckily, like always, this one seems to be their favorite. You can now get the immediate satisfaction through the social networking to know what people think about it right away. That's kind of nice for an old guy like me. It's cool to use the new technology to learn that people still like the music you make. On top of that we are getting the best [critic] reviews of our career, which is real, real nice.

You talk about the immediate response from fans—isn't it true that the album leaked a few weeks prior to when it was going to be released? [Laughs.] I think that was a planned leak, a strategic leak. A guy named Jon Pebsworth, who you may know from Buck-O-Nine, has been helping us with the release. So I think that release was a little more calculated than, "Oops."

The Bosstones have always had a strong connection to their hometown of Boston, but nowadays you are living out in L.A. We're all scattered to the wind. We make our way all around. Although Boston is the greatest place on earth, it is

a great big world and there are plenty of places to experience, and we recommend that.

After years of suffering, Boston has had a wealth of sports championships in the last 10 years. Which was the most meaningful for you? It's a bit tough to pick just one, but it would probably have to be the Red Sox in 2004. That erased everything. Although the Patriots were pretty damn exciting and that went down first—and, good God, I love those Celtics so much. For the recent championships, it still has to be Red Sox.

It must have been an enormous thrill to play at Fenway Park. It was unbelievable. We were drinking with the team in the clubhouse—it was all kinds of crazy. [Laughs.] Nah, I'm kidding. This was before anyone knew what buffoons the Sox were and before the monumental fucking nosedive.

Back to the recording, does it make it difficult to write songs and record while separated from the rest of the band? You would think that it would be harder, but it is actually much easier. It's not that it's easier because we are spread out, but it's easier because of what I was referring to before, the modern technology. I think we would still write and create a record this way even if we were next-door neighbors. There's nothing easier than coming up with a lyrical idea and writing it on your cell phone, sending it over to your writing partner, and then him telling you immediately whether it's a good idea or a bad idea. The same goes for music now. I can e-mail a complete musical idea instantly. In the old days when we were



HOLLYWOOD

A man with long dark hair and a beard is standing in front of the Hollywood sign. He is wearing a white, red, and blue plaid short-sleeved shirt and dark jeans with a belt featuring a large silver anchor buckle. He has extensive tattoos on both of his arms, including floral and geometric designs. He is pointing his right index finger upwards towards the sign and his left index finger to the right. He is wearing dark sunglasses and has his mouth open as if shouting or singing. The background shows the iconic Hollywood sign on a hillside with mountains in the distance.

making *Devil's Night Out* and *Don't Know How to Party*, if you had a musical idea you had to find a piece of paper, write it down, then run across town with it to find your buddy and hope he has his guitar with him. Do people want to think of us sitting in some practice space somewhere strumming guitars because it's a much more romantic notion? Sure. I feel like I'm writing more now than I ever did before. Now we've been steadily working on this record and passing ideas around all the time. It's more collaborative than it's ever been before. I know it's strange. We've got a guy who lives in Norway and he wrote a lot of the horn parts there, whereas in the old days he wouldn't have even known what the music was until we hit the studio because there was no way to get it to him. It's crazy and a lot of the romanticism is taken out of it, but the proof is in the pudding—and in my opinion it's a great record, and that's how it was made. It was two years of us working, trading, swapping, planning, writing, and that's what came out.

What do you think of the current state of music? It seems as if there are very few rock bands left. And finding a new ska band is damn near impossible. It's more important to be a good band than it is to be a good ska band. A lack of better words is the only reason why we were called a ska band. We loved ska music and we were influ-

I will say that no one can sing a Bosstones song better than me. No one would want to.

With that growl in your voice people thought that you had to have throat surgery a few years back. No, I never did. That's a great old rumor. I might have even started it. If I growl a little less now it's because I'm a bit older. Also, if you are doing 300-plus Bosstones shows a year for 10 to 15 years, the growling definitely takes its toll. That's the voice I've always liked and enjoyed—I never wanted to sound like the Backstreet Boys. I think time and rest have helped, but no, I've never had surgery. It's cool that people think that. Sometimes the bullshit is better than the real stuff. I heard that one time I got in a bar fight and someone slashed my throat—I should play that up, right?

What if people ask to see the scar? They'll think, "He lives in Hollywood, he's got a real good plastic surgeon."

So the motivation for your art is to avoid having your friends give you shit about the quality... I want to avoid being given shit, but they also really inspire me. I can't be lazy. Jimmy Kimmel is a really hard worker, and the people he hires are really hard workers. So when I'm doing something, I know he'll tell me right to my face if it's horrible. I

on this radio show?"

"Well, I don't know," I told him.

Now, Jimmy is a lifetime radio guy. So I'm getting nervous because I don't really have any plans, and he says, "If you don't know what kind of show it's going to be, I can tell you: It's going to be a bad show." I then told him that on Tuesdays I'm going to give tattoos. This was the only thing I could think of right on the spot.

Radio doesn't seem like it would be the best outlet for a visual medium like tattooing. It was a really horrible idea because all morning long you would hear EEEEEEEHHHHHHHHH [imitates a tattoo machine] while I'm interviewing people. Yet somehow it caught on. We had Kat [Von D] before she had her own TV show, we had lots of really interesting tattoo artists. We had the guy from Shamrock Tattoo, really great guy, [Mark] Mahoney. We learned how to keep the gun lower so we could keep it out of the mix, and it ended up a pretty good idea. It got to the point when people would ask to come on the show I would ask, "Are you willing to get a tattoo?" It was great. I ended up getting extra tattoos that I didn't really need or want.

If you didn't book a guest you still wanted to keep tattooing on Tuesday? Exactly. It was really funny, you would get all these artists who had never

"TATTOOS REALLY ARE KIND OF STICKERS ON A SUITCASE."

enced by it and you can hear it in what we do, but are we a traditional ska band in the sense of the Skatalites? No, we're a good hundred miles away from that, at an estimate. There are probably some fantastic punk bands out there, but with the current state of things I don't think there are the same opportunities out there. When we were coming up as a band and touring that's what it was all about, and doing that doesn't exist anymore. I think there is nothing better than loading the van, reading the atlas, and figuring out where Ohio is. Then once you get to Ohio, figuring out where the club is and doing that was how people knew you.

Lyrical this album seems a little different than ones past. Was there a greater emphasis on the lyrics? I think that lyrically I really thought about it, I put a lot into it. I credit having worked on the Jimmy Kimmel show for the last eight years for that. With the people I work with—like Cousin Sal or Adam Carolla, who is a good friend of mine—they are all very clever people, as are the Bosstones. I'm not hanging out with a bunch of dumb people. If I said I had a new record out and there is nothing but a lot of dumb, un-thought-out lyrics, I think I would take shit from them, on top of all the shit I would take from Joe Gittleman and the band. I am really proud of it and I didn't settle. I never said that this was good enough. I've always thought that I write better lyrics than I sing them. On top of that,

would tell him too, if I ever thought the show sucked, which I don't—he does a really good job. But that's the kind of friends we are. Plus, the people that work there are very young and very talented. Of all the late-night shows it's the smallest writing staff, but for my money it's the best.

I don't want my friends to think that I suck. That's all-inclusive—that means my wife, the band, and all of the people at the Kimmel show. With the social media there are going to be people that say you suck anyway, whether they heard the album or not. That's fine—you're going to get some of that.

Tell us a little about your ink and what artists have worked on you. I love tattoos and I've gotten them all over the world. My biggest regret is that I never wrote down who did what. A lot of famous tattoo artists have given me tattoos, I just can't remember which ones, and I feel bad about it. I had a radio show on Indie 103.1 [in Los Angeles]. It was my first year working with Jimmy and living out here. The guy who was putting the station together asked me if I wanted to do a morning show. I had the time in the morning, so why not? I could create the show and play whatever I wanted, so I said sure. I didn't know what I was going to do. I figured I wouldn't last long because all I can really talk about is Boston and punk rock. A few weeks before the show was going to start, Jimmy calls me into his office and asks, "What are you going to do

been up that early before. Tattoo guys were the absolute coolest guys to have in the studio. They weren't dicks, they were happy to be there and had no agenda. I'd always ask how they got into it because the mentality of tattooing impresses me, the "I'm going to be an artist but I'm going to draw on somebody's skin." The balls it takes amazes me. Nine times out of 10 they were a quality person. As I said, my biggest regret is that I never wrote down who did what. I wish I had so I could go through my arms and say, "This is from this guy," because tattoos really are kind of stickers on a suitcase.

How so? It's a marker of a place I've been and where I was at that time in my life. Ninety-five percent of everything I have done has a deeper meaning to me. I have a huge swan on my arm that I got when we were recording *Jackknife to a Swan*. A lot of the tattoos are from songs and lyrics and where we were as a band. It's real personal shit. I go through my tattoos and think about how someday I'm probably going to have to explain to my daughter what every single thing on my arm means.

Are you afraid of that discussion? Do I fear it? I don't know if I fear it. It seems like a chore to me. It seems exhausting. I think that the "whys" are going to be the problem. ... As I was getting them I wasn't planning on having to explain them. I guess that's a bridge I'll have to cross in the future. ■



CINÉMA VÉRITÉ

Installation artist David Alexander Flinn proves stand-out style can still be subtle.

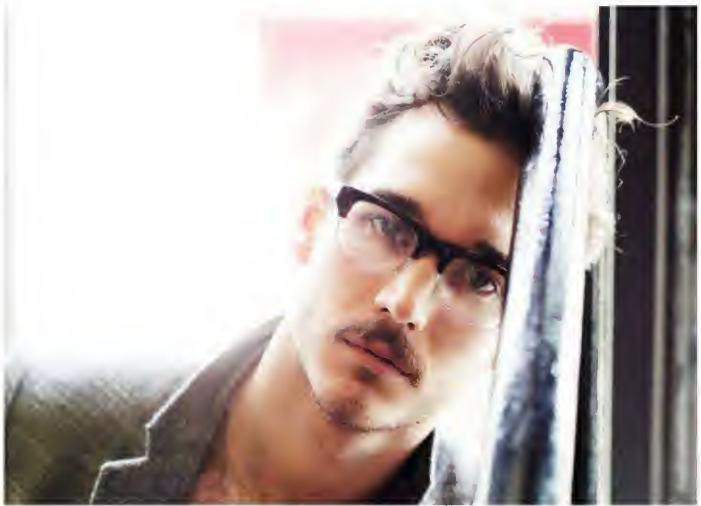
PHOTOS BY **MICHAEL DWORNIK**
STYLED BY **LUIS RODRIGUEZ**

Warby Parker
glasses (throughout);
Billy Reid suit; Diesel
Black Gold T-shirt.
Previous page:
Bespoken shirt
and jacket; stylist's
own bracelet
(throughout).





Acne T-shirt; Rogan
jacket; Flinn's
own necklace
(throughout).



Top left: Shipley & Halmos suit; Bespoken shirt; Makins Hats fedora. The Generic Man shoes. Top right: Acne T-shirt and jeans; Rogan jacket. Bottom right: Billy Reid suit. Bottom left: A.P.C. jeans.

Billy Reid suit;
Diesel Black
Gold T-shirt;
The Generic
Man shoes.



T by Alexander Wang tank top;
Z Zegna pants;
Vans shoes.



DAVID ALEXANDER FLINN takes in the world through his lens and reflects it back within his work. This installation artist uses industrial products and the fruits of Mother Nature to comment on society—the sculptures he puts forth project an austere effect upon a room and the space of one's mind. Often playing with light sources placed precariously around his installations, his work makes you wonder if his intent is for a certain part of his work to be illuminated or if the elaborate piece is merely framing the light.





Rag & Bone shirt;
Burkman Bros
jacket; Rogan
pants; Vans shoes.



Rogan pants;
Gant shirt.

Grooming: Clelia Bergonzoli
using MAC Pro at Utopia
Model: David Alexander Flinn
at Request Models

DON'T BE AFTERCARELESS

Aftercareless: /'aftər-ke(ə)erlis/ (adj.) 1. neglecting or taking insufficient care of your skin after getting a new tattoo, piercing or body modification. 2. not having high quality aftercare available for your clients in your tattoo or piercing studio. 3. sending a customer to another location to purchase aftercare. 4. listening to friends' aftercare regiments over the professional that completed the artwork on you. 5. recommending or putting products on your new body art that are not designed specifically for them.



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"SOMETIMES SOCIAL MEDIA CAN BE LIKE A DRUNK GUY AT A BAR TALKING ABOUT SOME SLEEVE HE HAS PLANNED FOR 10 YEARS DOWN THE LINE." —CHRIS GARVER



CHRIS GARVER

LOVE HATE TATTOO
1360 WASHINGTON AVE.
MIAMI, FL
305-531-4556
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BY NICK FIERRO
PORTRAIT BY JOSH RITCHIE

Chris Garver is a reluctant rock star of the tattoo world. Being celebrated in tattooing's inner circle is one thing but being a reality star was another, so he's tried to skirt the limelight since *Miami Ink*. Although little has been heard from the man in the flat cap, he has much to share. On his blog, he regularly posts new tattoos and art, from his dragons and *irezumi* work to black-and-gray pieces and a simple Superman logo tattoo that he somehow made pop. Even the big, beautiful, intricate pictures on his site are accompanied only by a spare line or two of explication. Graciously, Garver gave INKED some of his time and artwork—and more insight into his life than ever before.

INKED: You've credited music and skating with your introduction to tattooing. How did they influence you early on?

CHRIS GARVER: Well, I got into skateboarding around 1980, and by '82 me and my friends were reading *Thrasher* magazine and reading punk rock band reviews. By the time I was 12 I was going to see punk rock shows. I was seeing acts like the Clash, Suicidal Tendencies. I guess I got lucky in that I grew up around all that stuff. By the time I was 14 I was checking out the New York hardcore scene like Agnostic Front and the Cro-Mags, and they were heavily tattooed. Most of my friends at the time were a couple years older, so they started getting tattooed and I would go with them. I remember

the whole experience and it was great. I was like, That's what I want to do.

How did you start tattooing? I got started when I was about 17, and after an apprenticeship that didn't quite work out I was sort of tattooing on my own. I was working out of my house and things started to come together. I remember this one kid, he wanted me to tattoo a whole dragon sleeve on him, it came out pretty good considering how long I'd been tattooing. Anyway, it wound up getting the attention of Jonathan Shaw and Filip Leu from Fun City Tattoo. They ran into this kid at a convention. That's when I started working for Jonathan, around 1991.

"I TATTOO A TON OF JAPANESE IMAGERY BUT I'M NOT A JAPANESE TATTOOER. I'M A COMMERCIAL ARTIST."



You worked with him at Fun City? Well, Jonathan decided to open up a street shop on St. Mark's [Place, in New York City]. It was somewhat of a street shop because, at the time, tattooing was illegal. The first Fun City was actually in Jonathan's apartment. This was his second shop. I guess technically it was Fun City II. It was pretty underground, it didn't say "Tattoo" on the front of the building or anything. There was no sign, but it was the closest you could get to having a visible walk-in shop in New York City at the time.

What did it look like? How did people know it was a shop? It didn't look like anything, really. It was basically a studio apartment that we'd converted. People would hear about it and they'd have to call from a pay phone down the block. We'd ask them what they looked like and then our shop assistant would go down to the corner and get them.

What was it like to tattoo after it was first legalized? That first year was pretty bad, you know? Some of these guys were just scratchers and they were popping up everywhere. All of a sudden it was a free-for-all in New York. Every head

shop had a tattooer working there and nobody gave a shit what kind of skill level these guys had. I don't think it did much good for tattooing, and all it meant for the city was that they could collect business license revenue. I remember taking the licensing exam—I was shocked. It was an open-book, multiple-choice test. Basically, if you knew how to read you could become a tattoo artist.

After New York you moved to Miami. What brought you there? I used to just come down to Miami for the winter. Then I guess I started liking it and wound up moving there for a few years. Then I'd get bored, move back to New York, then get bored and move back to Miami. It isn't really a big tattoo town, and there aren't many old shops. There isn't much of an art scene down here.

Why do you think they decided to film *Miami Ink* there? I'm not sure why they chose Miami. I can think of a million other places to do it. There had already been so many reality shows about the city that I think we seemed like a fresh idea. To tell the truth, I don't understand people that make television. I don't see what their vision is.

How did you wind up tattooing in Japan? I'd been to Japan a few times; I started visiting there in 1999 and after a few trips I was asked to work at Three Tides for six months.

You do a lot of Japanese-style tattoos. Is that something that you had always done or did Japan bring it out of you? I actually went out there

expecting to do mostly Western designs. I didn't think anyone over there would want to get a Japanese piece from me. But it wound up being a lot like the scene over here. I would do about 50 percent Japanese and the other half would be Americana and realistic stuff. It's just like how Americans like to get Japanese designs, and find that style exotic and exciting—the Japanese feel the same way about our eagles and panthers and all that kind of stuff.

Where does your fascination with dragons come from? Ever since I was a little kid—even before I thought about tattooing—I was always fascinated by them. Every human culture has its own version of what a dragon is. I love tattooing dragons because they are powerful images, and there's so many ways you can draw them. You can give each one a different personality. I never get tired of it.

Is there a different artistic process in tattooing Japanese style than, say, traditional? I've talked to some guys that were tattooing during World War II and basically, to them, any tattoo that takes more than 15 to 20 minutes is shit, no matter what. I mean, there's some great traditional stuff now, but then there's not. Some of it seems a little anachronistic to me. But then again, I tattoo a ton of Japanese imagery but I'm not a Japanese tattooer. I'm a commercial artist.

Is there still a stigma attached to tattoos in Japan? It's seriously rebellious to get tattooed in Japan. When I was over there looking for an apartment I couldn't wear a short-sleeve shirt. Even



coming or going, if my landlord saw my tattoos, I would have gotten thrown out. In certain areas with a little more subculture, you can get away with showing your tattoos, but if you were to go to a more conservative part of town it's almost disrespectful to have them showing.

Are attitudes about the art form in Japan changing? It seemed like they were, but the last time that I went over most of the people I knew with tattoos were covering them up. They didn't want to scare anybody. A lot of people would perceive a person with tattoos as intimidating. So it's out of respect but it's also about not wanting to be bothered. Covering them up isn't necessarily a bad thing. Some people just like to keep them to themselves—their tattoos aren't for the public.

You took part of the first tattoo convention in Singapore. How did that happen? I think it had a lot to do with the popularity of *Miami Ink*. When I came out there they really wanted to get the public interested, and I basically wound up doing every TV and radio interview you could imagine. Because it was Singapore's first convention, it was really big. I thought it was great because it was the first time that the country had ever seen a tattoo convention, and they had a bunch of great tattoo artists from all over the world. What was interesting for me was seeing what people were doing in that part of the world, since I hadn't been over there.

You travel a lot. How has it affected your work? One of the great things about traveling is that you're always running into someone that you tattooed. I've run into people that I've done color portraits on 20 years ago when no one was doing them, and it's such a popular thing now. Over the years I've done a bunch of experimental work. I remember that when I started tattooing people would bring me the weird-

"YOU HAVE THESE PEOPLE ON TATTOO SCHOOL THAT THINK THAT THEY'RE GOING TO LEARN HOW TO TATTOO IN TWO WEEKS AND MAKE MONEY. IT'S DESPICABLE."

est stuff to tattoo, like a bunch of fantasy illustration books and anything that wasn't tattoo design. I'll run into some of those people now and check out the work and try to remember what kind of ink I used and see how everything has held up over time. There are some tattoos that I've done early on that I'm super happy with, and some look like crap. I guess I'm one of those people that would try to give somebody whatever they wanted, even if it was a wrong. I've definitely learned how to say no a little better.

How has moving around so much changed your perspective? One of the best things about travel, about moving around, is that for me it slows down time. I could never be one of those guys that grew up in his hometown, stayed in his hometown, got a job, and then retired—not that there's anything wrong with that. Becoming a tattooer was something that let me travel, which opens your eyes to the world. It made me a better person.

What are some of your favorite places to go? New York—and I love Japan. If I'm partying and stuff I like Tokyo. Osaka's pretty fun. For a more cultural setting, Kyoto is really awesome. I like Italy, Spain. I tattooed in Amsterdam for about a month around 2005 at the Hanky Panky shop, which was a great experience. They were good people and it was fun—one of the highlights of my career.

When it comes to social media, would you agree that you're a bit introverted? I don't mind social media as long as it's one-way. I guess I'm not very social. I'm not hard to find, but sometimes social media can be like a drunk guy at a bar talking about some sleeve he has planned for 10 years down the line. I'd rather call or text somebody. I have an assistant now. I never thought I'd have one, and it's his job to filter through everything, and it makes my life a lot easier.

How important is formal training for a tattoo artist? I'd never had an apprentice, but I have had people that I've helped with drawing. I've been tattooing for 22 years and never taught anybody how to tattoo, so it makes me laugh when I see someone who's been tattooing three or four years teaching someone else how to tattoo. They probably don't know what they're doing, probably don't know how to make needles or put a machine together—let alone make their own machine. You can end up cutting your own throat because eventually they're going to open up a shop across the street from you.

And then your name is attached to them and their work. True. I couldn't tell you how many peo-

ple over the years have said that they've apprenticed under me, and it makes me laugh because I've never had one. I've had a few people that tried to be my apprentice but ended up quitting.

So you're a tough boss? I'm not tough but I give them assignments, and if they don't do them then I quit teaching them. If you want to be an apprentice for somebody and have them teach you how to make a living for yourself—for the rest of your life—you should just do what they ask you to do. There's a reason for it. It's not like I'd tell an apprentice to fight a guy or wash my car. I might say, "Hey, draw this thing 50 times." Or, "Make 100 outlines." And then when they do it, [I'd] tell them to do it again. It's important to be well-rounded in what you're doing. You should know how to make a machine or to make your own ink from powder, and because of that, some guys never get off the drawing board.

If you did have an apprentice, is there a concept to the art you feel has been overlooked that you would try to instill? You need to have respect for the art and what you're doing. There's a discipline to it aside from buying all of the equipment and tattooing people. You need to learn how to act in a tattoo shop, how to treat your customers—just normal stuff that people don't know, like keeping trade secrets. You have these people on *Tattoo School* that think that they're going to learn how to tattoo in two weeks and make money. It's despicable, but I'm pretty much guilty of the same thing, it's just on a smaller scale.

So there is no way that a tattooer can just come out of the gate and be amazing, even if they are extremely talented? The younger you start, the better. A lot of the best tattoo artists started when they were, like, 13. A lot of times you'll see guys with a lot of tattoos who are getting older and they think, "Maybe I'll start tattooing." It's just not that simple.

What makes a great tattoo artist? The best artists that I know are just really cool people. They don't have some enormous ego where they want everyone to kiss their ass. I have a bunch of friends that are fantastic tattoo artists, but I don't really care about that too much. It's not that I don't appreciate their work, it's just that they don't need to be validated. You get to a certain point where you don't even want to talk about tattooing anymore. When I was 25 years old I could just talk about tattooing for hours and hours with other tattoo artists. Now I like it when I hang out with other tattoo artists and it doesn't even come up. ■



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Back row, from left: Gabor Nemeth, D'Mon, Adam Vu, Jeffery Page, Chris Winn. Front row, from left: Eric Dressen, Kevin Campbell, Norm, Corey Hall, Miren.

WILL RISE TATTOO

443 NORTH FAIRFAX AVE.
LOS ANGELES, CA
310-341-3616
NORMWILLRISE.COM

BY MISSY HECKMAN
PORTRAIT AND INTERIOR BY LANI LEE

Graffiti is as old as cavemen and throughout time has been used for declarations of love, political movements, memorials, hidden signs, and urban culture. It's present from Pompeii, where lava preserved graffiti in the year 79, to Los Angeles, where the art became a visual harbinger of gangster rap. Much like graffiti, tattoos have placed an iconic mark on society as a powerful form of self-expression. Will Rise Tattoo in Los Angeles is the apex of graffiti's and tattooing's alliance. The name derives from "Angels Will Rise, a graffiti collective that I belong to," says Norm, the owner. He draws inspiration from the graffiti world and pours it into each tattoo he designs. "Most of the stuff I do is a lot of lettering; I do a lot of black-and-gray tattoos. I like that kind of southern California style of tattooing but I also like the American traditional, so I mix those two together."

Norm started gravitating toward street art when he met the guys from the AWR and MFK crews and saw the beauty in their work. "From that point on I was kind of ruined," he says. "My specialty is gangster shit. I watch a lot of *Gangland*, but what inspires me the most is seeing what my friends and crew are

doing." Norm's graffiti crew has an art gallery right next door to the shop, so that comes organically.

Norm's love of tattoos is clear by his own body of work; it seems like he has enough ink to make up two bodysuits. He's always wanted to be a tattooist but he never thought he could draw. "One day a good friend of mine offered to teach me how to tattoo ... well, actually, I begged. I begged to learn how to tattoo and luckily the guys at the shop where I got tattooed at were willing to teach me."

Will Rise has a diverse array of artists, all extremely accomplished. "I have Eric Dressen ... one of the most famous skateboarders ever. I've looked up to him since I was 12 years old," Norm says. "He's a tattooer who does American traditional and skate tats. He is the coolest and most humble dude ever." D'Mon is the Polynesian tattoo specialist who has a love for creating dramatic and mythology-based designs. The commonality among the artists is their ability to relate to and understand their clients. "It's all about having the tattoos and the quality of work speak for itself, where the tattooed culture is inspired by people, street culture, and great art," says Norm.



The artists of Will Rise have honed their craft through hours bent over a chair and continue to put in time perfecting their art. "I work between six and nine days a week—we are tattooers, we are like pirates," Norm says. When he's not tattooing, he hand-makes his signature coil tattoo machines that are pieces of art themselves. "They are something I can make with my hands and I can do when I have free time," he says. "I'm not being asked to do them or told how to do them—I can create whatever I want. They sell really well, people really like them."

Those who stop by Will Rise for a tattoo will be treated to a space fully decorated in graffiti style, of course. The atmosphere of the shop is very artistic and wholly lax. Norm describes the shop's interior as, "Ten pounds of shit in a five-pound bag ... I can't put it in any better way." And as a client, you'll be in great company: As one of the best shops in SoCal, Will Rise is tattoo territory to the skateboarding elite and celebrities such as Mac Miller, Trey Parker, Lindsay Lohan, and other L.A. skin-art lovers. Or, as D'Mon says, "The famous and the fortunate, the tough and the true survivors, real people." ■

Clockwise from top left: tattoo by Kevin Campbell; interior of Will Rise Tattoo; tattoo by Adam Vu; tattoo by D'Mon; tattoo by Norm; tattoo by Jeffery Page; tattoo by Big Sleeps.





BRAD STEVENS

VISIT: bradstevenstattoo.wordpress.com

How have your life experiences contributed to your artwork? I think, like most artists, I always felt like kind of an outsider growing up, and a bit of a late bloomer. I was never overly outgoing, and tattooing as a profession isn't very welcoming to newcomers. So basically, I felt like the odds had been stacked against me, which makes me work much harder. And I'm also a post-tattoo-reality-show tattooer, which means I have to work harder to not be viewed as one of the leeches who jumped aboard as soon as tattooing became part of pop culture.

What do you try to accomplish when you pick up the tattoo machine? I just try to make something that I would want to have on me. Something classic that will look good forever. I've been tattooing for five or six years, I've already seen some terrible trends come and go, and I don't want my tattoos to look dated.

What are some of your artistic influences? It's hard to say. I can take influences from classic tattoo flash, old photographs and posters, folk art—anything that seems like it's on the taboo side of regular society, like it would've been mysterious in the time it was published, before

Google Images ruined everything.

Do you think there is a particular current trend in New York tattooing? I don't know where this whole girl-wearing-animal-as-hat thing came from, or what everyone's obsession with Victorian stuff is, but in 10 years maybe it'll be like how we all think of the '90s now. As far as New York, I feel like there are some cool things happening, and I'd say it's all either too classic or too hard to replicate to be considered a trend. There is some great traditional stuff happening and some really innovative work being done in New York.

If you could get your next tattoo from any tattoo artist—dead or alive—who would it be? I would get a tattoo from Bob Wicks. He was a tattooer for a short time in the early 1920s in Brooklyn before he started professionally painting circus banners. What was cool about tattooing then was that it was a folk art, and designs would be adapted for tattooing, then copied over and over. It was more of a craft than an art, but guys like Bob Wicks and Owen Jensen could actually draw really well. I identify more with those types of guys. I like using handed-down images and putting a little bit of myself into them. ■



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NAME: Lacy Soto

SHOP GIRL/GALLERY ASSISTANT AT: Kat Von D's High Voltage Tattoo and Wonderland Gallery, West Hollywood, CA

The energy at High Voltage and Wonderland is so creative. I love the Wonderland ladies (and gentleman), and the HVT team is a diverse group of highly talented pirates and ninjas.

A lot of visitors stop by the shop and gallery with the hope of seeing Kat and are usually pretty enthusiastic about the opportunity to see her working on a tattoo.

Hollywood is a fantastic tattoo town. The art, tattoo, and music scene is unlike anywhere else in the world. I've always been infatuated with the whole aesthetic of Los Angeles, especially the *Sunset Boulevard* or *What Ever Happened to Baby Jane?* vibe. Decaying mansions, rats in the palm trees, Catholic and Dia de los Muertos imagery, vintage car culture, film noir, boys dressed like girls cruising Hollywood Boulevard, California death rock ... I love it all.

The paparazzi is yet another facet of working in Hollywood. Federico Fellini created Paparazzo, a character in *La Dolce Vita* who is a celebrity photographer. He took the name from a word that describes the noise of a buzzing mosquito. I think Fellini was pretty accurate in describing them as mosquitoes, slightly annoying but actually pretty easy to ignore.



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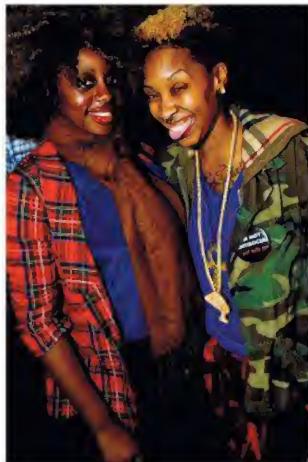


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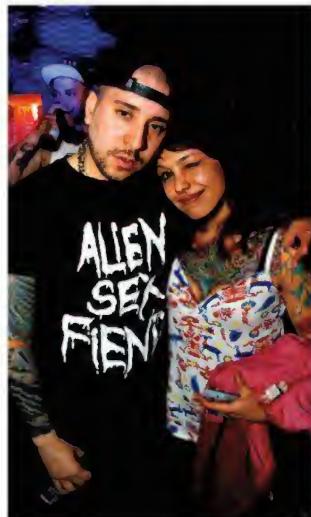
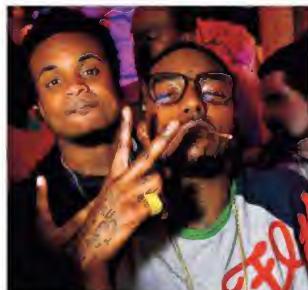
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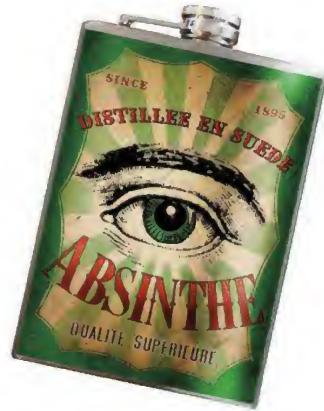
GREETINGS FROM L.A.

Stud Life brand clothing is an artist reflection of the punk rock, hip-hop, graffiti, and house music scenes that are prevalent throughout California. No wonder they felt the need to capture the essence of Los Angeles in this City of Angels T-shirt (\$29.95, www.inkedshop.com).



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The good folks at Badcock Apparel just can't help themselves, and neither can we—this top (\$24.94, www.inkedshop.com) will easily provoke some innocent smirks.



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Designer Lisa Armstrong of LA 1967 makes adorable, vintage-styled dresses and tops like this one (\$29.95, www.inkedshop.com) that also use classic imagery of skulls, roses, dragons, and tattoo flash.



CASKET CASE

Check out one of four coffin prints from artist Ozzie Perez and Meat Marketing Printing. They're Dia de Muertos-inspired, from the artwork to the conception of the shape (\$30, www.inkedshop.com).



WHY SO SULLEN?

Sullen, the art-driven lifestyle apparel brand, never disappoints. Their team is constantly creating new and impressive designs. Check out this Inked Shop favorite, titled Half Gone (\$24.95, www.inkedshop.com).



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This anchor pendant (\$64.95, www.inkedshop.com) is one of many great pinup-inspired pieces of hand-carved solid sterling silver by RockLove Jewelry.



FINE ART PRINTS

Artist Cat Ashworth and Low Brow Art Company keep things interesting in the Inked Shop gallery. One of Cat's newest prints, "Say No More" (\$19.95, www.inkedshop.com), is available now.



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Summer is right around the corner. So whether you're cruising to the beach or skating the park, this board—inspired by surfing legend Titus Kinimaka (\$174.95, www.inkedshop.com)—by Dregs Skateboards will get you where you need to go.



GUNS N' ROSES AT THE HOUSE OF BLUES

Welcome to the jungle that was the Hollywood House of Blues when Axl and the Roses took to the stage. Their triumphant return to the Sunset Strip drew a crowd that included Corey Feldman, Deryck Whibley of Sum 41, and plenty of inked-up GNR devotees from the original days of skinny jeans and long-haired men.



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HUMOR IN INK

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ADAM ROSE

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"When I went to get my first tattoo it was so shady! I traded some dude a bag of weed to tattoo me underage," says Adam Rose. "I got lucky. He did good work and I didn't get hep!" Rose did, however, catch the bug. After an apprenticeship and 16 years tattooing, he has become an adept tattooer—although he hasn't necessarily matured mentally. "Lately, in my new sketchbook, I've been drawing wordplay, things to make me laugh, [like] Dick-Tators and Butter-Flies." Yet Rose, who is a star in the burgeoning Denver tattoo scene, is still mortal like the rest of us. As his final piece, this is what he would etch onto his gravestone: "A picture of the Last Supper with me, Buddha, Jesus, Muhammad, Krishna, Ganesh, a humpback whale, two dolphins, and an evolving monkey—I'm just trying to cover all my bases."



TRUTH & TRIUMPH WINS DAYTON'S BEST TATTOO STUDIO BY A LANDSLIDE!

"This is the first year that we really competed," says shop's owner Brian Brenner. In the past, Brenner's crew have been focused on national and international accomplishment and attention for their work through worldwide tattoo expos and conventions; exposing their army of world class tattooers. All of the international publicity came at a price. Unfortunately all of the traveling had made it an impossibility to keep up with the local contests and events. Because they've spent so much time out of their own back yard, they weren't focusing on what was in it. Dayton throws contests of their own, and the people pay attention. Period. The local tattoo studios spend countless amounts of time trying to win their "Best of..." award, "And we never, ever pushed to win it," said Brenner. Well this year that was different. How can you claim to be the best if you know you didn't compete against everyone, especially the real deal in your town?" When one of the shop's regulars contacted Brenner and told him his shop was barely trailing for first place, he said to himself **we are gonna win this thing!**

"We only had a couple days left to win. The other shops had been pushing their hardest all week and continuing to push, and by the time we found out about it, we literally had only a couple of days to take this thing," says Brenner. "Our natural relevance in the contest put our placement at an advantage point already." With a few phone calls to key influential players in the game of business, and a lot of work engaging voters to vote, **TRUTH & TRIUMPH TATTOO** had won the "Best of Dayton" award by a landslide, taking almost 30 percent of the votes including the Smartbomb votes (Now Truth & Triumph). This was nearly double the votes of the runner up, and the rest trailing even further behind. "I am pleased with the results of the contest," says Brenner. "I feel like this is the first year the contest was really legit, because none of the winners of previous years ever competed against us. And how can you claim to be the best if you know you didn't compete against everyone, especially the real deal in your town?"